



JADE ETHNIC ORCHESTRA

INSPIRATION FROM
THE ROOTS

Strezzor
SAMPLING

ABOUT STREZOV SAMPLING

STREZOV SAMPLING © is a division of STREZOV MUSIC PRODUCTIONS LTD – a company created by George Strezov – orchestrator, composer and orchestra/choir contractor in Sofia, Bulgaria.

We have been sampling since December 2012 when we started out with Storm Choir 1 and throughout that time we learned and incorporated a lot into our products. Our team is passionate about sample libraries because at the end we are the first customers of the products – we are composers and arrangers working around the world. Our headquarters is based in Sofia, Bulgaria where we record the fantastic musicians and singers that breathe life into the tiny .wav samples that we later include into Kontakt.

DISCLAIMER / PHILOSOPHY

We would like to note that, in our pursuit of more lively and natural samples, we tend to avoid a few things that are considered commonplace. We used some tuning inside Kontakt and manually edited all single tones in the instrument trying to make it as balanced as possible. However, our main goal is to keep the depth of the instrument dynamics. We embrace candid, lively samples that include some natural imperfections.

A MESSAGE FROM GEORGE STREZOV

Hello and thank you for purchasing Jade Ethnic Orchestra!

I have personally been a life-long fan of Asian folklore music and especially Chinese film music ("Hero" by Tan Dun being one of my absolute favourites!). This is why it was a really exciting project for me to team up with fellow composer extraordinaire Seth Tsui and to create something that we think is very special. Capturing our personal ethnic roots in "Balkan Ethnic Orchestra" gave us enough confidence to research other musical cultures and to capture the specific performance of amazing musicians around the world. Seth is an American film composer, trombone virtuoso, erhu player and sound engineer in Beijing, China, who produced and conducted every sampling session for Jade Ethnic Orchestra. I met Seth here in Sofia, Bulgaria while he was scoring his 10th Asian feature film, "Monkey King: A Hero's Journey to the West" and was recording orchestra at Four For Music Ltd.

We decided together that the time was right to make a truly definitive collection of Chinese and Mongolian virtual instruments. Leveraging Seth's extensive study of Asian and Western film music, his network of traditional Chinese musicians, and his knowledge of sampling from working as a composer's tech in Los Angeles, I was confident that Seth Tsui was the right person to bring Jade Ethnic Orchestra to life.

On behalf of myself, the entire hard-working Strezov Sampling team, Seth, all musicians and engineers involved – thank you and we hope that Jade Ethnic Orchestra will inspire you to create amazing music!

Kindest regards,

George
Strezov

Inspired by lifelong tradition and film soundtrack classics, "Jade Ethnic Orchestra" is the newest member in our sample library family. As our other products Jade also combines the soul of the musician and the specifics of unheard-in-the-sampled-world before instruments with the possibilities we, as composers, have nowadays.

ABOUT JADE ETHNIC ORCHESTRA

We learned so much about ethnic instruments when we sampled Balkan Ethnic Orchestra in 2017. After spending three years refining our sampling process Strezov Sampling finally brings to you the next product in our Ethnic series. Being inspired by the special sound of Chinese instruments and Mongolian singers we decided it's hightime to create an inspiring virtual instrument in that area. Comprised of over 50 instruments spread across more than 100 instrument patches, Jade Ethnic Orchestra gives you the option to choose between multiple categories, such as Bowed Strings Ensembles, Bowed Strings Solo, Plucked Strings, Voices, Woodwinds, Percussion (based on our X3M engine) and stemmed out sound-designed pads created by Lyubomir Goshev.



JADE Ethnic Orchestra is a huge collection of Asian ethnic instruments. Most of the sampled instruments originate from China, but along with them we have included others, like the Hoomai men choir, the Mongolian Longsong Quartet, Moorin-Khuur, the Shakuhachi and many others Asia is to be proud of. A detailed list of the library's content, a thorough description of the instruments and other technical info can be found at the end of this manual.

First, let us explore the options and controls you have at your disposal while working with this library.

MICROPHONE POSITIONS

Jade Ethnic Orchestra comes with three microphone positions and was recorded in Tweak Tone Labs, Beijing. Two of these – the Close array and the Decca array are summed from different microphones from the recording session, giving you the ability to sculpt the sound between a drier and more ambient sound. The Hall microphone is actually a printed Chamber reverb of Sofia Session Studio – the stage where all our other sample libraries were recorded. This means that we've played and recorded hours of sample content and captured the acoustics of our studio, making it easier for Jade Ethnic Orchestra to blend with the rest of our libraries.



SYLLABUILDER ENGINE

The choir patches in JADE gives you the option to “write” words quickly. In order to do so choose an empty position on the dashboard and click on any syllable in the list to the left. The editor will automatically switch to the next empty, so you can repeat the above procedure as many times as you want.



If you want to write a Staccato words, choose an empty position on the dashboard and hold down SHIFT key on your keyboard while clicking on any syllable in the list of the left. SHITS+LMB shortcut is only available when an empty position is selected.

To edit words (syllables), you must first select one of the available positions on the dashboard. Any changes made from now on will be applied to the current selection until you select another position. You must tweak all the settings like Attack, Release, Volume, Offset or even change the syllable itself.



These syllables are authentic Mongolian words that have been chosen to pair with the syllabic sounds in our Wotan and Freya choir libraries.

SYLLABLE OPTIONS

Use the “Sustain / Staccato” switch to change the articulation on the go. Use Attack, Release, Start offset and Volume to set the syllable according to your preferences to adjust the transition in combination with Connect and Morph modes.

CONNECT MODE

To connect multiple syllable click on the circle between the syllables. Then you can play them with a single note/chord on the keyboard. In this mode you can use the Rhythm Controls to adjust the specific length each syllable will be held for before jumping to the next in the sequence. In connect mode click on any note to the right of the Rhythm sign to change the duration of the selected syllable. This will help you to create various choral patterns and to sync the lyrics to the dynamics of your project.

MORPH MODE

Morph mode on the other hand allows you to crossfade between different syllables, , thus creating new words. To morph two (or more) syllables click twice on the circle between them until you see the crossed button.



To control the morph between two (or more) syllables use their Rhythm options. The Rhythm of the first syllable controls the timing when the first morph will start. The Rhythm of the second (third, etc.) syllable controls the duration of the morph between the syllable and previous one in the sequence. If you want to use a word (or a phrase) more than once in your track, you don't need to type it twice. Just attach it to a keyswitch. To do this, simply select the word (phrase or syllable) sequential number (counting from 1) using the corresponding knob in the upper left corner by click & hold and move the mouse up or down. The keyswitch G0 (not shown in the upper left side of the GUI) is always set for 1, or the first word/phrase.

It will be easier to press the word keyswitch from your keyboard first if you don't want to count the words that you have written. The corresponding knob in the upper left corner will turn blue. By dragging the keyswitch knob you will see the gray note (below the syllables in the dashboard) jump between words, showing you which word is currently selected.

G#0	A0	A#0	B0	C1	C#1	D1	D#1	E1
1	1	1	1	1	1	1	1	1

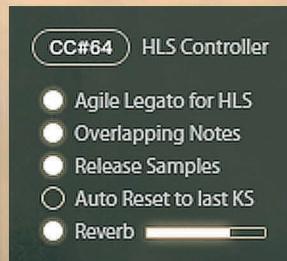
Keystw. Word No.

By default, each time you change the note/chord that you are playing the next word/phrase from your dashboard will be played (when finished, they will loop). The keyswitches give you the option to change the order of the words/phrases being played. For example, each time you click (or play) the corresponding keyswitch for word/phrase 3, the next note/chord you play will trigger word 3 and continue from there onwards with the word sequence as in the dashboard. This is a fast and efficient way to rearrange and change the order of the content, written in your dashboard.

LEGATO OPTIONS

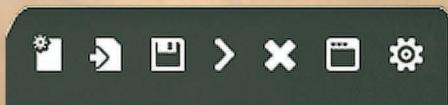
Click on any button to the right of the Legato sign to change the legato duration for the selected syllable (uses only at the beginning of a new note/chord). If no selection is made the legato is switched off.

We also have the Agile legato option available. In Hold Last Syllable mode (HLS – assigned to Sustain pedal by default) the transitions between notes are handled by the Agile Legato. It is fully polyphonic and it is equally useful for both solo melodies and harmonic content. You can switch the Agile Legato off for compatibility with your older projects or other choir libraries.



From this same menu, you could turn ON/OFF the Overlapping Notes and Release samples functions (turned on by default). When the “Overlapping notes” is ON, you are using the polyphonic legato and you can have one voice holding a pedal “Beh” syllable (for instance), while the others voices are still progressing throughout the lyrics.

You could also turn ON/OFF the Auto reset to last KS function. If switched ON the sequence will automatically reset to the last used word keyswitch if you pause more than 20 ms. You can progress throughout the lyrics by successfully connecting the notes/chords in legato mode or by using a word keyswitch.



Make sure you use the “Save”, “Load”, “New”, “Insert” and “Delete” buttons on the interface – they will save you a lot of time and those can also help you create your own lyrics template.

You can also quickly Insert or Delete syllables in the dashboard using keyboard modifiers while clicking on any of the available positions.

CTRL + LMB = Delete syllable

ALT + LMB = Insert syllable

HOLD LAST SYLLABLE (HLS)

If you wish to hold the last syllable in a word for a series of notes, you can use the sustain pedal, or assign a controller yourself by using the “MIDI Learn” function in the Options tab or hold the dynamic keyswitch F1 (marked in yellow on the Kontakt keyboard).

The sustain pedal is not sustaining the notes themselves, just “sustains” the last played syllable in the engine, also cutting off its initial attack (good for legato and melismatic lines, see above). If you wish to repeat the last word without having its attack cut off you can do so by pressing and holding the dynamic keyswitch F1 (again, marked in yellow on the Kontakt keyboard).

QUICK WORDS BROWSER

Use the button in the upper right corner to open the “Quick Words” browser. Click on any word in the browser and then use the dashboard to select in insert position. Be careful – if there are too many words on the dashboard, a few syllables at the end may be lost.



There are two types of presets in the browser: factory (gray) and user presets (white). You can save separate words for later use with “Quick Words” browser. To do this, click on “Quick Save” button and then pick a word from the dashboard by clicking on any of its syllables. User presets can be deleted if you don't need them anymore. Just click on a preset and use the “X” sign on the right to delete it.



Every time you open the “Quick Words” browser (or use “Quick Save” button, it will refresh the presets from the disk. If you have more than one instance of the library in your project, you can even transfer words between them without reloading the library or your project. Just save the word in presets using “Quick Save” button and then simply reopen the browser (close and open) in the other instance.

BULK EDIT

Use SHIFT+LMB on any available position on the dashboard to add or remove a syllable to the bulk edit selection. All changes made using Syllable Controls will be applied to the entire selection. To clear the bulk edit selection, simply change the edit position or use one of the functions as New, Load, Save, etc.



The “Loop” icon appears if you combine two or more syllables so you can choose between:

Loop OFF – the last syllable in the word will be held until you release the key on your keyboard.

Loop ON – all connected syllables will run in a loop until you release the key on your keyboard.

Use the Connect of Morph options in front of the last syllable to control the loop transition.



You can use the Pan controls to place the signal in the stereo panorama. Use the Stereo Width control to adjust the width of the stereo field. When the two circles are overlapped at 100% the signal becomes mono.

Sometimes it's necessary to increase or decrease the volume of a single note in a chord, which is hard to accomplish using only the mod wheel. Use the Velocity Dynamic Influencer to adjust the amount of velocity influence on a single note's volume based on the individual note's velocity amount. This feature will increase or decrease the volume based on the value up to +/-6dB.

KEYSWITCHES AND ADDITIONAL CONTROLS

Many of the patches in JADE Ethnic Orchestra have different articulation within them as they can be activated by keyswitches marked with red, located on the lower side of the keyboard.



All instruments have sustain or legato articulation located on the lowest keyswitch. Some of the string and plucked instruments have tremolo articulation (for the wind instruments which have that, it's called flutter, but it's activated exactly the same way via keyswitch).

Few of the plucked instruments (Guzheng for example) have "bend-up" and "bend-down" articulations, which are also accessible by keyswitch.

Also there are a couple of instruments which have "fx" articulation, like bounce (ex. Yangqin). Those are also triggered via keyswitch.

Apart from that, in the 1.1 update of the library we have made new KS patches for most of the instruments included in Jade. Those patches combine within them all the recorded articulations of this particular instrument making it easier to navigate and switch between articulations using only one patch. For example the patch "Morin Khuur Ens KS" combines all the articulations of the single patches "Morin Khuur Ens Pizz", "Morin Khuur Ens Stacc" and "Morin Khuur Ens Sus Trem".

CHORDS PATCHES

Some of the plucked instruments in JADE Ethnic Orchestra have been sampled playing chords (apart from standard single tone sampling). Some of these instruments are Daruan, Liuqin, etc. Those patches have a different keyboard layout in order to facilitate the way to play and compose with those instruments.



There are two main layers both playing same notes, perfect fifth intervals. The lower blue layer lets you play short chords and the top green layer lets you play sustained longer chords. Dynamics are controlled by velocity. As to all other layers.

PERCUSSION PATCH

The percussion patch in Jade is using our X3M engine, created and perfected for optimal performance working with atonal percussion samples.

The concept behind the X3M engine is quite simple – it is made of 12 zones that you assign different instruments to. After making the template of your choosing just plug in and play – nothing else needed! When you load up the Percussion patch you automatically load all samples inside your "Samples" directory. However, the instruments are built in such a way that not only you have a single patch with all types of percussion you might need, you also have a patch that is optimized and does not hurt your RAM!

HOW DOES IT WORK?

You have 6 zones displayed on this page (you can use the arrow to change between pages) and you have several controls:

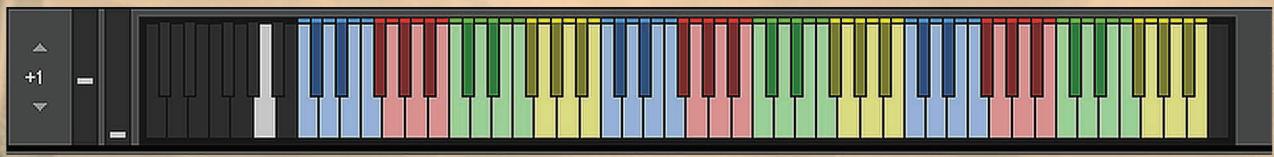
Pitch Knob – allows you to adjust the pitch of the samples. Really useful to load a single instrument two times and then change the pitch of one of the zones. For instance – load up a solo Taiko low on zones 1 and 2, then decrease the pitch of zone 2 all the way to the left. And now you have even thicker sound of a taiko – be sure to turn sub speaker for even more awesomeness!

Transient controls – transient attack and sustain work like a compressor; the attack amps up the beginning of the wave file, while the sustain can increase or decrease the sample tail. These are just **PERFECT** for getting even punchier sound!

When you click on the zone names (ZONE 1, ZONE 2, etc...) you get a new page with the individual zone settings (as displayed above). You have a couple of main categories: Ensembles, Solo Percussion, Bo Cymbals, Cha Cymbals, Peking Gongs, Tam Tam, Mallets & Misc, Rolls.

HOW DO I LOAD INSTRUMENTS?

Click on any zone (marked Z-1, Z-2, Z-3, ..., Z-12 above) and then navigate through the list of categories; choose a sample that works well for you and then click the “X” button at the top right corner of the detailed settings. There are two additional buttons at the bottom – DISCARD (reverts all changes that you have made to the default values) and CLEAR (removes all samples and settings from the zone).



All 12 zones are marked with different colors to allow for easier playability. Not only that – when you edit the zones the color of the edited zone will change to white. We did this to avoid confusion and to give you clear view of what you are currently editing.

There is also Reset RR function available in the keyboard as keyswitch located on A-1, marked in white.

Apart from all these functionalities, which are standard for all Strezov Sampling X3M libraries, there is the latest function we developed - the Select RR. This function allows you to deactivate any of the RR for a particular instrument included in the library. That gives you the liberty to shape the sound per your taste and need.

Last but not least, the engine has some really useful controls:

NEW – initializes the template – just like the button CLEAR, but applied to all zones.

LOAD/SAVE – you have the possibility to make your own presets and to save them with just a few clicks of the mouse!

HELP – a build-in "help" file (as displayed above)

RESET RR – resets all Round-robin for the samples (this function is also available as keyswitch, located on A-1) t



DYNAMICS

The different dynamics of the percussion instruments are triggered via velocity – the harder you play on the keyboard, the higher the dynamic level. In all other instruments in Jade Ethnic Orchestra the dynamic are controlled by the modwheel, similar to all other Strezov Sampling libraries, like Afflatus Chapter 1, Balkan Ethnic Orchestra, etc.

INSTRUMENT DESCRIPTION

STRING SECTIONS

ERHU 1S

“Violin 1s” of the Chinese orchestra, the erhu is capable of both virtuosic and lyrical playing. Erhus are fairly heavy, made from rosewood or sandalwood, and the resonator is made of snakeskin, giving it full, loud projection in the low register which falls off into glassy, soft highs. Here we have 8 erhus playing together in a section, positioned at the left of the hall where they would sit in a Chinese orchestra.



Phonetic Pronunciation: “Arr-hoo”. Performers: Song Ruiting, Zhuo Na, Wang Liyan, Ma Nan, Wei Jing, Liu Weiwei, Zhang Zengzhen, Chen Yifei

ERHU 2S

“Violin 2s” of the Chinese orchestra, here we have 5 erhus positioned slightly left of center in the hall. Erhu strings are usually tuned in a perfect 5th, D-A, which allows for the most projection on the instrument, though some lower variations exist for playing pieces such as “Er Quan Ying Yue” where thicker strings are used to achieve lower tunings.



Phonetic Pronunciation: “Arr-hoo”. Performers: Wang Liyan, Ma Nan, Zhuo Na, Song Ruiting, Seth Tsui

ZHONGHU

The Chinese orchestra is actually a fairly recent invention, created in the early 20th century as a cultural answer to Western orchestras; the need for a “viola” was filled by enlarging the erhu’s dimensions. Zhonghu “middle fiddle” is a bit more difficult to play than its smaller cousins, due to the larger snakeskin resonator having the tendency to squeal (wolf tone) at more locations. Larger “huqin” Chinese fiddles called Dahu “big fiddle” have been made, but have fallen out of use due to their lack of projection and extreme tendency to produce unpleasant noises.



Phonetic Pronunciation: “Djong-hoo”

Performers: Ren Yixuan, Chen Yifei, Na Gong, Wang Jiaqi, Seth Tsui

MORIN KHUUR

The modern Chinese orchestra usually uses Western cellos and basses, sometimes slightly modified with side resonators, to fill out its low end, but since composers usually have their own cello and bass samples, we wanted to include something more traditional that would greatly increase the flexibility of the library. The Mongolian morin khuur is a much more traditional and unique cello-like instrument, and is often played in ensembles of their own as lead instruments. Here we have 5 Mongolian Morin Khuur players, positioned in the right of the hall to balance out the full orchestra sound.



Phonetic Pronunciation: “More-een Hoor”

Performers: Chaokejilew, Husile, Zhang Duo, Jargal, Tenger

IKH KHUUR

The Ikh Khuur or Bass Morin Khuur usually plays the bass line accompaniment in a Mongolian instrumental ensemble, especially when multiple morin khuurs play the melody. Like morin khuur the instrument has only 2 strings, usually tuned Bb-Eb or Bb-F and produces a slightly tougher, more raw tone than a Western double bass, although it uses metal wound strings instead of the raw horsehair strings of the morin khuur. This instrument is exceedingly rare in sections of more than one, but we were able to find 3 players in Beijing to fill out the “double bass” section of our Chinese orchestra.



Phonetic Pronunciation: “Ik-ch Hoor”

Performers: Zhang Zhe, Bao Shahai, Jusiqinbilige

PIPA ENSEMBLE

Pipa, the “Chinese Lute” is one of the most important instruments of the Chinese orchestra. It usually alternates between melodic phrases and sparse 2 or 3 note chords with liberal use of tremolo in Chinese music. Pipa is considered a very feminine instrument in modern Chinese culture, and its sound usually conjures up images of a female performer since it is associated with one of the “four beauties,” though there have been many famous male pipa players in Chinese history as well.



Phonetic Pronunciation: “Pee-Pah”

Performers: Yuan yuan, Liuli Yixuan, Sua Yue, Lu Shan, Yun Qianzhong, Liu Mingxuan

GUZHENG ENSEMBLE

Almost all Chinese orchestras have at least one guzheng player, with some having up to three if their performance space allows for so many large instruments. Guzheng sounds bigger and darker than most other Asian zithers such as the Japanese koto and Vietnamese *đàn tranh*, and putting a few guzhengs together creates a powerful low end that is otherwise missing in other Chinese instruments.



Phonetic Pronunciation: “Goo-Djeng”.

Performers: Du Zhengmeng, Pang Cong, Zhang Mingxin

BOWED STRINGS

ERHU

Erhu is China's violin, the most widely played of the 2 string fiddles that make up the huqin family. Unlike the western violin, the bow goes between the two strings, and the player can change between the inner and outer strings by pressing or pulling on the bow. Erhu does not have a fingerboard, allowing for players to use both “violin vibrato” with a rolling of the fingers and “pressure vibrato” by pressing the strings inward.



Phonetic Pronunciation: “Arr-hoo”. Performer: Seth Tsui

EXPRESSIVE ERHU

Erhu strings can have their tension changed dramatically by the performer's finger pressure, and the tension in the bow is created by the spread of the fingers in the player's right hand. While this makes intonation a bit more difficult than most instruments, it creates many opportunities for increased expression. In this instrument, composer Seth Tsui infuses some of the expressive playing he uses in his Chinese film scores into the samples.



Performer: Seth Tsui

VILLAGE ERHU

Erhu tone is very different instrument-to-instrument and player-to-player. Some players are virtuosic, conservatory-trained musicians while others rely on tradition and their ears to find the tone that speaks to them. Here we've chosen a very different sounding player from our lead erhu, and while not as deep-sampled, it still provides a rich, soft tone that is useful for a quieter scene or to fill out an ensemble.



Performer: Wang Xie

ZHONGHU

Commonly played as a “doubling” instrument for erhu players, when the Zhonghu “middle fiddle” is not reserved for the Chinese orchestra, it is sometimes used for erhu pieces written where the instrument uses silk strings that require a lower tuning.

Zhonghu produces a warmer sound and projects better than a down-tuned erhu, but lacks a nimble, clear upper register, so it is much rarer as a solo instrument.



Phonetic Pronunciation:

“Djong-hoo”

Performer:

Ren Yixuan

MORIN KHUUR

The Morin Khuur, horse-head fiddle, is the musical symbol of Mongolia. Both the strings and the bow are made from horse hair, and the player frets the strings by putting his fingers between the strings and the fingerboard, which allows for a very wide and expressive vibrato. Though it is a difficult instrument to master, the Mongolian musical tradition produces some great soloists, and here we have a renowned, internationally touring soloist that brings his expressive, musical tone to each note.



Phoenetic Pronunciation: “More-een Hoor”

Performer: Chaokejilew

CHUUR

Chuur can refer to either of two Mongolian instruments - a bowed string instrument or a multiphonic flute. The string chuur is the ancestor of the modern morin khuur, it is smaller and made with a deerskin resonator that allows the horsehair strings to play in a lower register. Chuur has a soft, quiet tone that makes it well suited to be accompaniment to Mongolian long song, short song or hoomai singing, but when it is used as a solo instrument, the performer can place a knife under the bridge to stiffen the resonator and amplify the sound.



Phoenetic Pronunciation: "Choo-ur"

Performer: Husile

IKH KHUUR

Usually played as the lone bass in a Mongolian ensemble, the Ikh Khuur is actually quite similar to a Western double bass, though its tone is brighter to blend with the Morin Khuur. This is the only bowed string instrument in our collection where the strings are pressed down onto a fingerboard, but its limitation of 2 strings necessitates longer leaps during legato than its Western counterparts.



Phonetic Pronunciation: "Ik-ch Hoor"

Performer: Bao Shahai

BANHU

Banhu “board fiddle” is a brighter, scratchier, less refined version of the erhu made from a coconut with a flat board resonator on its front. Everything about the instrument including the strings, bow and nut, is much more rigid than the erhu, allowing greater projection in the high register but at the expense of the erhu’s expressive capabilities.

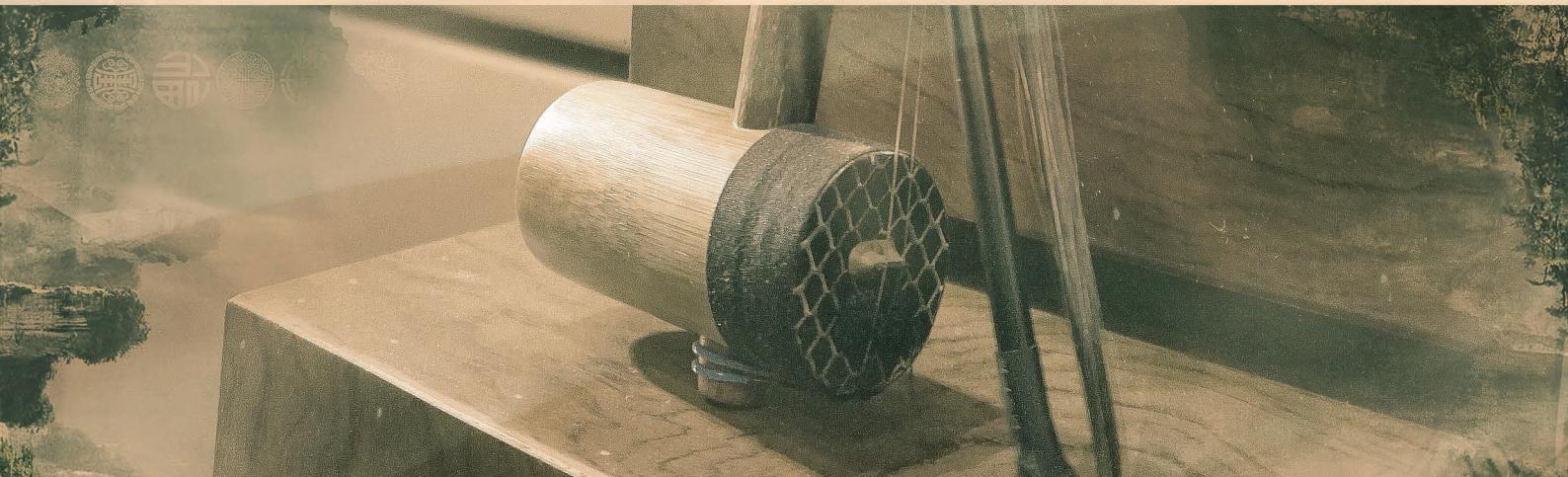


Phonetic Pronunciation: “Ban-hoo”

Performer: Seth Tsui

JINGHU

Jinghu “capitol fiddle” or “peking opera fiddle” is the quintessential Beijing instrument. It is a smaller, brighter version of the erhu made of bamboo and can often be heard in Beijing parks accompanying impromptu Peking Opera performances. It is typically tuned about a fifth higher than the erhu, with the tuning changed for each piece, and jinghu players mainly stay in first or second position since they follow the vocal range, rarely going up into the extreme upper range of the instrument.



Phonetic Pronunciation: “Jing-hoo”

Performer: Seth Tsui

ĐÀN NHỊ

Đàn nhị is the Vietnamese version of the erhu, with a smaller snakeskin resonator and a trumpet-like back that gives it a brighter tone and increased projection in the upper register without sacrificing range, since it is the same scale length as the erhu. This version is called the *đàn cò* and is made of kingwood. Although very common in Vietnamese ensembles, most Vietnamese people still think of the *đàn nhị* as a Chinese instrument due to its origins.



Phoenetic Pronunciation: "Dan-nee"

Performer: Seth Tsui

PLUCKED STRINGS

PIPA

Pipa, the Chinese lute, gets its name from the two sounds it makes: "pi" for the upstroke and "pa" for the downstroke. The instrument is fingerpicked, and modern players use fake nails which give it more projection and ability to play its characteristic tremolo, which uses all five fingers. Pipa frets are raised much higher than the guitar's to allow for more dramatic vibrato and bends.



Phonetic Pronunciation: "Pee-Pah"

Performers: Yuan Yuan

GUZHENG

Guzheng is one of the oldest Chinese instruments; its name literally meaning “Ancient Harp.” Over its long history, the guzheng has evolved from 12 silk strings to 21 nylon-wrapped steel strings tuned with piano-like pegs and movable bridges. Guzheng music is filled with bends, where the player uses his or her left hand to bend the pitch of a single string up to a whole tone higher for expressive melodic purposes as well as to play notes outside the scale or create vibrato effects.



Phonetic Pronunciation: “Goo-Djeng”

Performer: Du Zhengmeng

GUQIN

Guqin “The Ancient Instrument” is the quietest of all Chinese instruments, with arguably the most complex musical tradition. It has 7 strings marked by 13 dots at the harmonic nodes which serve as a guide to pressing and sliding techniques and also, when touched lightly, produce 7 different harmonic notes for each string. It was considered a “scholarly” instrument in ancient China, since studying the instrument led to the study of the harmonic series and the laws of nature. There are hundreds of different ways to press and pluck the strings, and guqin performers still use real fingernails to play their instruments so they can play with the ancient techniques. Guqin is almost always played solo since it is so quiet, and its rich, harmonically complex tone is often used in Chinese movies to evoke an introspective mood such as the chess house scene in “Hero.”



Phonetic Pronunciation: “Goo-chin”

Performer: Zhang Lu

ZHONGRUAN

Zhongruan, “Middle Ruan” is also known as the “Moon Guitar” due to its round shape and guitarlike sound. Technique is very similar to guitar, being held at a 45 degree angle and played with a pick. Its 4 strings are usually tuned G-D-G-D and it can easily play both chords and melodic lines.



Phonetic Pronunciation: “Djong-rooan”

Performer: Yi Chen

DARUAN

Daruan, “Big Ruan” is most commonly seen in Chinese orchestras filling the plucked-strings part of the cello voice. In traditional ensembles, it is usually tuned D-A-D-A but often is tuned C-G-D-A for Chinese orchestras where it doubles the cello part. Its sound and projection are very similar to an acoustic bass guitar.



Phoenetic Pronunciation: “Da-rooan”

Performer: Yi Chen

YANGQIN

Yangqin is very similar to the Iranian santur from which it is derived, but uses softer, rubber-tipped bamboo hammers which give it a rounder tone that blends well with Chinese ensembles, where it is usually placed right in front of the conductor. Yangqin are placed on a stand with a damper pedal which controls the length of sustain like a piano's sustain pedal, and allows them to play music with fast chord changes with piano-like agility that is difficult for guzheng, which sustains for much longer.



Phonetic Pronunciation: "Yong-chin"

Performer: Hong Wenjian

LIUQIN

Liuqin, meaning "willow lute," looks like a smaller version of the pipa, but its sound is much more similar to the western mandolin. It has 4 single strings like the pipa instead of the mandolin's double strings, but it is held at a lower angle than the pipa and played with a pick. Its frets are also tipped with metal, as opposed to the pipa's all wood frets, which give it more projection in the high register but cause a scraping sound on bends.



Phonetic Pronunciation: "Leeoh-chin"

Performer: Seth Tsui

SANXIAN

Sanxian, literally meaning “three strings,” is the Chinese ancestor of the Japanese shamisen, but played with smaller picks or fingers as opposed to the shamisen’s large “bachi.” Sanxian is completely fretless, allowing it to make use of expressive slides up and down the neck, and its snakeskin resonators on front and back give it a loud, banjo-like tone. The northern Da Sanxian “big sanxian” sampled here is so large that it needs to sit on a piece of curved metal “spoon” which rests on the player’s leg and shifts the balance of the instrument so it can be held up for long periods of time. Like Shamisen, the instrument produces a buzzing sound (called “sawari” in Japanese) on the lowest fretted notes, but unlike Shamisen, the instrument uses a raised nut that does not make a buzzing sound when played with open strings.



Phonetic Pronuncian: “San-sheean”

Performer: Seth Tsui

PERCUSSION

DAGU

Dagu literally “big drum” are very similar to Japanese taiko drums, but the construction is made from multiple strips of bent wood instead of a single piece. They are usually painted red and the drum heads are anywhere from 1-2 meters wide, made from water buffalo hide. Beijing’s famous Drum Tower once held 24 of these 1.5 meter drums during the Yuan dynasty and used them for both musical performances and timekeeping duties.



Phonetic Pronuncian: “Dah-goo”

Performers: Seth Tsui, Xia Yunhao, Yang Chen

ZHONGGU AND XIAOGU

Zhonggu and Xiaogu mean “middle drum” and “small drum” respectively, and are scaled-down versions of the dagu used for processions where a very large drum would be too immobile. The zhonggu is about half the diameter of a dagu, at 50cm, and the xiaogu is about 28 cm in diameter.



Phonetic Pronuncian: “Djong-goo” “Shiao-goo”

Performers: Seth Tsui, Bruno Zhang

SHOUGU

Shougu “hand drum” is a Turkic instrument from China’s Xinjiang province, and is a framedrum very similar to a Persian Daf. It is held up high, played with the hands and has 25 removable rings which give it a tambourine-like sound when struck at the right angle.



Phonetic Pronuncian: “Show-goo”

Performer: Seth Tsui

TAM-TAM

In Chinese, Tam-Tam is called “tongluo” (brass gong) or just “luo” (gong) and is exactly the same as the large brass gongs often used in Western music. No one I’ve talked to has ever been able to tell me where the word “tam-tam” came from, as it’s not the word for gong in any Chinese dialect. In ancient China, these gongs were carried and struck to announce the arrival of a royal or nobleman - the bigger the gong, the more important the person.



Performer: Seth Tsui

PEKING OPERA GONGS

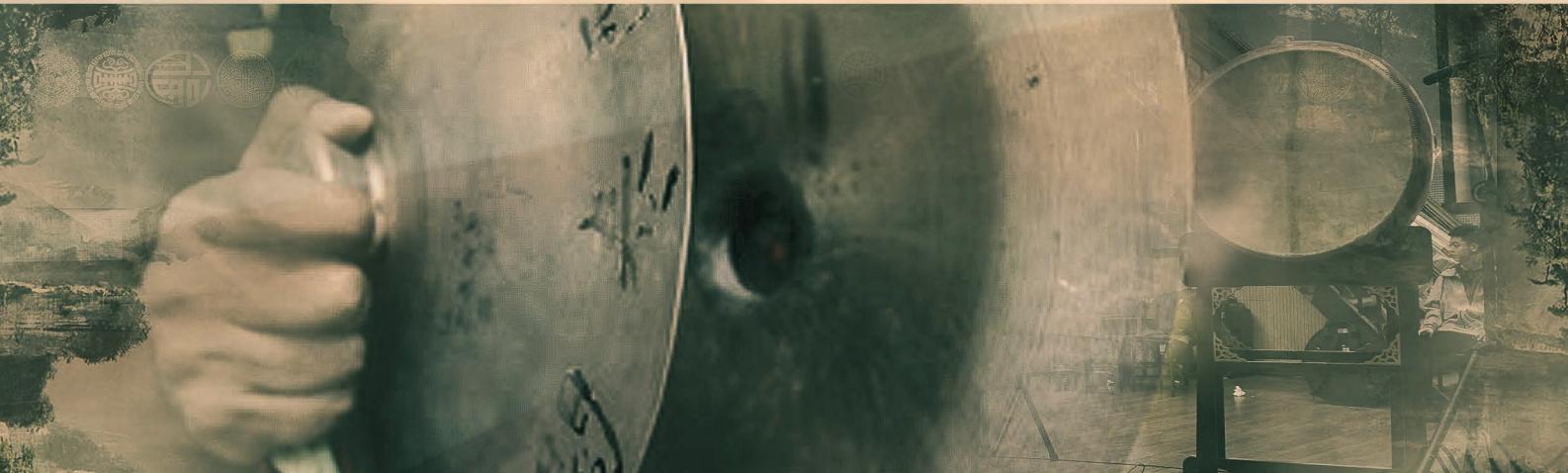
Peking opera gongs are usually played in sets of 2 or 3, one with a rising tone and one with a descending tone, sometimes adding a third with a neutral tone. These gongs are used often in comedic scenes and acrobatic action scenes, as well as to announce the arrival of important characters on the stage. Their sound is very loud and has no trouble being heard over the entire ensemble.



Performer: Seth Tsui

CHINESE CYMBALS

There are 2 main varieties of Chinese cymbals: “Bo” cymbals with large, rounded bells and a chunky sound, usually played in pairs for processions, and “Cha” cymbals which are the wide cymbals with flared edges made in Wuhan and used by drummers everywhere. Here we have 3 pairs of “Bo” cymbals and 2 pairs of “Cha” cymbals of different sizes. Cha cymbals are traditionally played in pairs but also make great, useful sounds when rolled with mallets or struck with drumsticks.



Performer: Seth Tsui

MUYU (TEMPLE BLOCKS)

Muyu “fish blocks” are what’s known as temple blocks in the rest of the world. In China, they are actually used in temples to keep time for buddhist chants. They are sometimes played in sets, but are rarely tuned in scales like Western temple blocks.



Phonetic Pronunciation: “Moo-yoo”

Performer: Seth Tsui

SMALL RANAT EK

Ranat Ek is the Thai mallet instrument at the center of traditional Thai Piphat ensembles. Most Ranat Eks have 21 bars and have a more mellow, marimba-like tone, but this is a smaller example which only contains 10 bars with a higher, more xylophone-like sound.



Performer: Seth Tsui

ZHUBAN AND PAIBAN

The zhuban and paiban “clappers” are essential parts of Chinese comedy, one held in each hand of the performer and played alternately to keep the beat to monologue performances. Sometimes called the “beat makers of Chinese rap” the performance using the zhuban and paiban can be very virtuosic, creating complex rhythms to accentuate natural cadences of the speech and punctuate comedic delivery.



Phonetic Pronunciation: “Djoo-ban” and “Pie-ban”

Performer: Seth Tsui

BOWLS

Known in China as Yin Bo “Musical Bowls” or Foyin Wan “Buddha Bowls,” these 8 handmade Nepalese Singing Bowls can be played by striking and by spinning a beater around the rim to produce a constant tone. Though there is a long tradition of using struck bowls in Buddhist meditation, the “singing” bowl is a rather new phenomenon and mostly used in music. Each bowl can be filled with water to tune the pitch and slightly alter the sound, and here each bowl was sampled both dry and with water added.

Performer: Seth Tsui



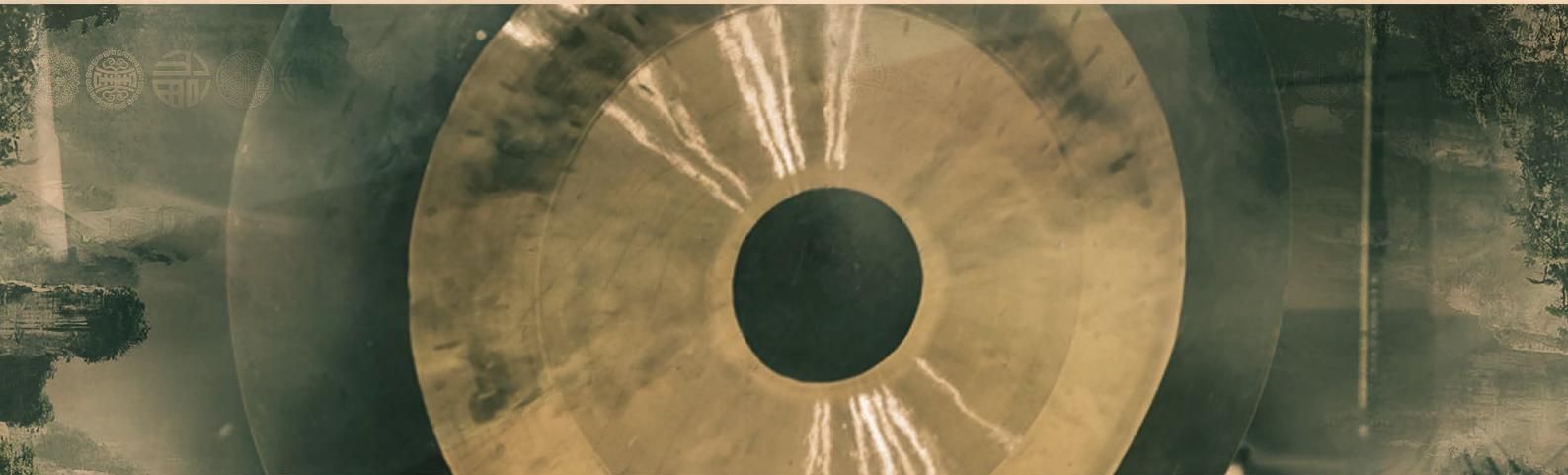
GAMELAN BOWLS

Useful as a pad or wind chime effect, this purposefully microtonal, Indonesian-sounding instrument was created by arranging the 8 water-filled singing bowls in every possible combination of 4 (70 combinations) and playing them by striking the beater lightly on each, rotating in clockwise and counterclockwise directions. Since the bowls are not tuned to specific notes, it's best to use this instrument alone or as a special flavor to take your music out of Western harmony.

Performer: Seth Tsui

GONG ROLLS

In Chinese, Tam-Tam is called “tongluo” (brass gong) or just “luo” (gong) and is exactly the same as the large brass gongs often used in Western music. In ancient China, these gongs were carried and struck to announce the arrival of a royal or nobleman - the bigger the gong, the more important the person. These rolls were sampled as they would naturally be played on the instrument, arranged from the longest at the bottom of the keyboard to the shortest (including choked releases) at the top.



Performer: Seth Tsui

WINDS

DIZI

Dizi is cross-blown like a western flute but uses a thin bamboo membrane over one of its holes that vibrates with the instrument like a kazoo and produce its unique reedy tone. Dizi come in various lengths for different keys, and here we've chosen the largest, middle, and smallest (also called a "bangdi" or Chinese piccolo) to represent the different ranges available. Dizi music is some of the most virtuosic in Chinese instrumental literature and dizi is often featured as a solo instrument with the Chinese orchestra.



Phonetic Pronunciation: "Dee-zuh"

Performer: Luo Meng

XIAO

Xiao are held vertically and blown across a notch in the top of the instrument to produce a mellow, warm tone that is softer than the dizi. Though xiao are very long and thin, all of the playing holes are up near the top and middle of the instrument.



Phonetic Pronunciation: "Sheeow"

Performer: Luo Meng

SHAKUHACHI

Shakuhachi is the Japanese descendant of the xiao, where it was modified by the Fuke sect of Zen Buddhism "Nothingness Monks" to play the haunting melodies of their meditative songs. Unlike xiao, shakuhachi are cut from the thickest part of the bamboo stalk, creating a thick, heavy flute which could be used as a weapon. Spies and assassins during the Edo period in Japan would sometimes use the shakuhachi for such purposes, which led to the creation of several extremely difficult pieces to prove the authenticity of a shakuhachi player.



Phonetic Pronunciation: "Sha-koo-hah-chee"

Performer: Luo Meng

Xun

Xun is a small, clay ocarina with 8 finger holes that is blown across the top like a bottle instead of into a mouthpiece like a western ocarina. It produces a very soft, warm, expressive sound that is just the right volume for playing along with a guqin. Though rare in modern times, xun is one of the most ancient Chinese instruments and the only melodic instrument representing the "earth" element (the others being silk, wood, stone, metal, skin, gourd and bamboo).



Phonetic Pronunciation: "Shoon"

Performer: Luo Meng

HULUSI

Hulusi are made of gourd and bamboo, with a fixed metal reed inside the gourd that creates a piano-to-mezzo forte clarinet-like tone when air pressure is applied. The hulusi has 3 pipes: the middle is used to play the melody, while latches or stoppers on the other two can be opened to accompany the player with drones, but in practice the drone pipes are rarely used. Hulusi creates a "stop" note, different from the note just played, immediately after the player stops blowing air into the gourd, making clean staccato especially difficult, but inhaling through the instrument in the low register and ejecting the instrument from the mouth right after blowing outward in the high register can produce staccato without a "stop" note.



Phonetic Pronunciation: "Hoo-loo-se"

Performer: Seth Tsui

SUONA

Suona is extremely loud, the loudest Chinese instrument by far and possibly the loudest of all wind instruments. Although it looks like a trumpet, it is actually a double reed instrument, but the reed vibrates between the lips and does not extend into the mouth, making standard brass tonguing like double and flutter tonguing available. Suona is commonly heard in Peking Opera's big climactic scenes, and because it is so loud, suona is used for outdoor festivals and is also associated with traditional funerals.



Phonetic Pronunciation: "Swoa-nah"

Performer: Gong Xi

SHENG

Sheng is like a handheld pipe organ that produces a sound of moderate volume, somewhere between that of a bassoon and a melodica. Since each pipe has its own reed, sheng can be played polyphonically, and its music sounds to some like 8-bit or chiptune music. Sheng players are usually extremely animated when playing, and the sheng can be played by both inhaling and exhaling through the instrument, which creates many unique forms of expression such as *huashe* "flower tongue" (flutter tongue) *hushe* (inhaling/exhaling rapidly) and *baoshe* ("exploding tongue" *sforzando*).

Phonetic Pronunciation: "Shung"

Performer: Zhang Yalin



CHUUR

Chuur can refer to one of two Mongolian instruments, the bowed string chuur or the multiphonic flute chuur. The wind instrument chuur is played out of one side of the mouth, allowing players to accompany themselves with a drone out of the other side of the mouth that sounds similar to multiphonic *hoomai* singing. Chuur produces a very soft, uniquely traditional tone and this is the first time it has been sampled for use in a virtual instrument. Phonetic Pronunciation: "Choo-ur"

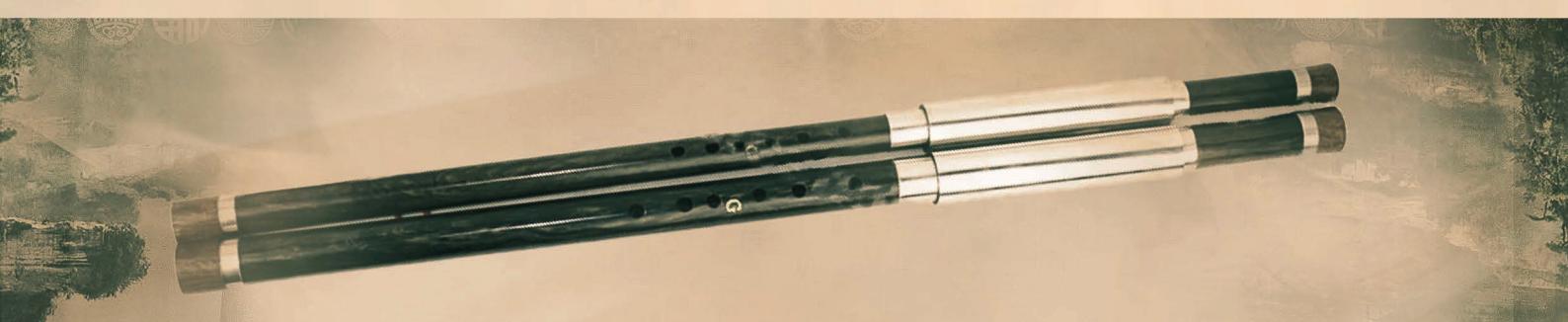
Performer: Husile



BAWU

Bawu is a capped-reed flute very similar to the Hulusi, but without the gourd resonator or drone pipes. It is played horizontally like a Western flute, but instead of blowing across the mouthpiece, the player "bites" the mouthpiece and blows straight into it. Bawu's expressive capabilities were famously utilized by Tan Dun in his score for "Crouching Tiger, Hidden Dragon." This Bawu is an example of a "Double Bawu" which is 2 flutes in C and G stuck together. This increases the somewhat limited range of the instrument, especially useful for playing in Chinese orchestras, but requires a quick stop and readjustment when switching between sides since each has its own mouthpiece.

Performer: Seth Tsui



VOCALS

MONGOLIAN LONGSONG ENSEMBLE

Mongolian longsong gets its name from the practice of stretching out single syllables into long, heavily ornamented, virtuosic melismatic passages. The traditional sound has many vocal flips and trills, especially when the singers go up into their high range which is usually accompanied by a dramatic increase in volume.



Performers: Aahong Xia, Terigele, Baolaixiang, Wulijisurong

MONGOLIAN LONGSONG SOLO

Mongolian longsong is usually accompanied by Mongolian instruments such as morin khuur and is a staple in modern Chinese film scores. The action movie "Wolf Warrior" film's score features the same Mongolian singer sampled here.



Performer: Wulijisurong

MONGOLIAN HOOMAI ENSEMBLE

Hoomai, also known as "throat singing" is the traditional practice of singing low, gravelly tones which can then be split into a fundamental and an overtone using the throat and mouth. Lyrics are sung monophonically while melismatic passages feature "shaoyin" (overtone) singing. The sound is unmistakable, with a barbaric quality especially in the low register, although most hoomai songs are optimistic, usually about honoring one's family.



Performers: Husile, Buren, Erhemu, Baojun

MONGOLIAN HOOMAI SOLO

Hoomai is quite soft in real life, and is usually accompanied by either of the two Mongolian chuur instruments or sung alone when it is not amplified. Possible notes for overtones follow the pentatonic scale above the fundamental drone.



Performer: Husile

PATCHES
BOWED STRINGS SOLO

INSTRUMENT NAME	DYN	RANGE	RRs
ERHU 1 SOLO FX	1	C3-G5	-
ERHU 1 SOLO KS	4	D3-D6	8
ERHU 1 SOLO SUS TREM	4	D3-D6	-
ERHU 1 SOLO STACC	4	D3-D6	8
ERHU 1 SOLO PIZZ	4	D3-D6	8
EXPRESSIVE ERHU KS	3	D3-E6	8
EXPRESSIVE ERHU SUS TREM	3	D3-E6	-
EXPRESSIVE ERHU STACC	3	D3-D6	8
EXPRESSIVE ERHU PIZZ	3	D3-D6	8
VILLAGE ERHU KS	1	D3-D6	8
VILLAGE ERHU SUS TREM	1	D3-D6	-
VILLAGE ERHU STACC	1	D3-D6	8
VILLAGE ERHU PIZZ	1	D3-D6	8
ZHONGHU SOLO KS	4	G2-G5	9
ZHONGHU SOLO SUS TREM	4	G2-G5	-
ZHONGHU SOLO STACC	4	G2-G5	8
ZHONGHU SOLO PIZZ	4	G2-G5	9
MORIN KHUUR SOLO KS	2	F2-F4	8
MORIN KHUUR SOLO SUS TREM	2	F2-F4	-
MORIN KHUUR SOLO STACC	2	F2-F4	8
MORIN KHUUR SOLO PIZZ	2	F2-F4	8
BASS MORIN KHUUR SOLO KS	3	BB0-B2	8
BASS MORIN KHUUR SOLO SUS TREM	3	BB0-B2	-
BASS MORIN KHUUR SOLO STACC	3	BB0-B2	8
BASS MORIN KHUUR SOLO PIZZ	3	BB0-B2	8
BANHU KS	3	F3-C6	8
BANHU SUS TREM	3	F3-C6	-
BANHU STACC	3	F3-C6	8
BANHU PIZZ	3	F3-C6	8
DAN NHI FX	1	C3-C5	-
DAN NHI KS	2	D3-D6	8
ĐÀN NHỊ SUS TREM	2	D3-D6	-
ĐÀN NHỊ STACC	2	D3-D6	8
ĐÀN NHỊ PIZZ	2	D3-D6	8
JINHU KS	3	A3-A5	8
JINHU SUS TREM	3	A3-A5	-
JINHU STACC	3	A3-A5	8
JINHU PIZZ	3	A3-A5	8
STRING CHUUR KS	2	F1-F3	8
STRING CHUUR SUS TREM	2	F1-F3	-
STRING CHUUR STACC	2	F1-F3	8
STRING CHUUR PIZZ	2	F1-F3	8

BOWED STRINGS ENSEMBLES

INSTRUMENT NAME	DYN	RANGE	RRs
ERHU 1 ENS KS	4	D3-D6	8
ERHU 1 ENS SUS TREM	4	D3-D6	-
ERHU 1 ENS STACC	3	D3-D6	8
ERHU 1 ENS PIZZ	3	D3-D6	8
ERHU 1 ENS TRILLS	2	D3-D6	-
ERHU 2 ENS KS	4	D3-D6	8
ERHU 2 ENS TRILLS	2	D3-D6	-
ERHU 2 ENS SUS TREM	4	D3-D6	-
ERHU 2 ENS STACC	4	D3-D6	8
ERHU 2 ENS PIZZ	4	D3-D6	8
ZHONGHU ENS KS	3	G2-G5	8
ZHONGHU ENS SUS TREM	3	G2-G5	-
ZHONGHU ENS STACC	3	G2-G5	8
ZHONGHU ENS PIZZ	3	G2-G5	8
MORIN KHUUR ENS KS	3	F2-F4	8
MORIN KHUUR ENS SUS TREM	3	F2-F4	-
MORIN KHUUR ENS STACC	3	F2-F4	8
MORIN KHUUR ENS PIZZ	3	F2-F4	8
MORIN KHUUR ENS FX	1	C3-F3	-
BASS MORIN KHUUR ENS KS	2	BB0-B2	8
BASS MORIN KHUUR ENS SUS	2	BB0-B2	-
BASS MORIN KHUUR ENS STACC	2	BB0-B2	8
BASS MORIN KHUUR ENS PIZZ	2	BB0-B2	8

PLUCKED STRINGS

INSTRUMENT NAME	DYN	RANGE	RRs
PIPA ENS BENDS	4	A1-D5	8
PIPA ENS CHORDS	4	A1-D5	6
PIPA ENS FX	1	A1-D5	-
PIPA ENS KS	4	A1-D5	8
PIPA ENS SUS TREM	4	A1-D5	8
PIPA SOLO BENDS	4	A1-D5	8
PIPA SOLO CHORDS	4	A1-D5	6
PIPA SOLO KS	4	A1-D5	8
PIPA SOLO SUS TREM	4	A1-D5	8
YANGQIN BOUNCES	4	G1-G5	2
YANGQIN SUS TREM	4	G1-G5	8
GUZHENG ENS BENDS	4	D1-D5	4
GUZHENG ENS KS	4	D1-D5	5
GUZHENG ENS SUS TREM	4	D1-D5	8
GUZHENG SOLO BENDS	4	D1-D5	7
GUZHENG SOLO KS	4	D1-D5	7
GUZHENG SOLO SUS TREM	4	D1-D5	8
ZHONGRUAN CHORDS	4	G1-G5	8
ZHONGRUAN SUS TREM	4	G1-G5	8
SANXIAN BENDS	4	G1-G4	6
SANXIAN CHORDS	4	G1-G4	6
SANXIAN KS	4	G1-G4	6
SANXIAN SUS TREM	4	G1-G4	8
LIUQIN BENDS	4	G2-C6	8
LIUQIN CHORDS	4	G2-C6	6
LIUQIN KS	4	G2-C6	8
LIUQIN SUS TREM	4	G2-C6	8
GUQIN 2 LEG AND HARMONICS	4	C1-C4	5
GUQIN HARMONICS	2	C1-D5	2
GUQIN SUS TREM	4	C1-C4	5
DARUAN CHORDS	4	C1-C4	5
DARUAN SUS TREM	4	C1-C4	5

WOODWINDS

INSTRUMENT NAME	DYN	RANGE	RRs
BAWU KS	3	D3-A5	8
BAWU LEG	3	D3-A5	-
BAWU STACC	2	D3-A5	8
DIZI ALTO KS	3	C3-G5	8
DIZI ALTO LEGATO	3	C3-G5	-
DIZI ALTO STACC	2	C3-G5	8
DIZI SOPRANO KS	2	G4-D6	8
DIZI SOPRANO LEGATO	2	G4-D6	-
DIZI SOPRANO STACC	2	G4-D6	8
DIZI PICCOLO KS	2	D5-G6	8
DIZI PICCOLO LEGATO	2	D5-G6	-
DIZI PICCOLO STACC	2	D5-G6	8
XIAO KS	2	D3-D5	8
XIAO LEGATO	2	D3-D5	-
XIAO STACC	2	D3-D5	8
XUN KS	2	C3-D4	8
XUN LEGATO	2	C3-D4	-
XUN STACC	2	C3-D4	8
SHENG KS	3	G2-G5	8
SHENG LEGATO	3	G2-G5	-
SHENG STACC	3	G2-G5	8
ALTO SUONA KS	2	D3-D5	8
ALTO SUONA LEGATO	2	D3-D5	-
ALTO SUONA STACC	2	D3-D5	8
SOPRANO SUONA KS	2	A3-A5	8
SOPRANO SUONA LEGATO	2	A3-A5	-
SOPRANO SUONA STACC	2	A3-A5	8
PICCOLO SUONA KS	2	C4-C6	8
PICCOLO SUONA LEGATO	2	C4-C6	-
PICCOLO SUONA STACC	2	C4-C6	8
WIND CHUUR DRONE LEG	2	BB2-G4	-
WIND CHUUR KS	2	BB2-G4	8
WIND CHUUR LEGATO	2	BB2-G4	-
WIND CHUUR STACC	2	BB2-G4	8
ALSO HULUSI KS	2	F3-G4	8
ALTO HULUSI LEGATO	2	F3-G4	-
ALTO HULUSI STACC	2	F3-G4	8
SOPRANO HULUSI KS	2	D4-E5	8
SOPRANO HULUSI LEGATO	2	D4-E5	-
SOPRANO HULUSI STACC	2	D4-E5	8
TENOR HULUSI KS	2	F2-G3	8
TENOR HULUSI LEGATO	2	F2-G3	-
TENOR HULUSI STACC	2	F2-G3	8
SHAKUHACHI KS	2	D3-D5	8
SHAKUHACHI LEGATO	2	D3-D5	-
SHAKUHACHI STACC	2	D3-D5	8

VOICES

INSTRUMENT NAME	DYN	RANGE	RRs
MONGOLIAN LONGSONG QUARTET AH LEGATO	2	G2-E4	-
MONGOLIAN LONGSONG QUARTET EH LEGATO	2	G2-E4	-
MONGOLIAN LONGSONG QUARTET SB	2	G2-E4	2
MONGOLIAN LONGSONG SOLO AH LEGATO	2	G2-E4	-
MONGOLIAN LONGSONG SOLO EH LEGATO	2	G2-E4	-
MONGOLIAN LONGSONG SOLO SB	2	G2-E4	2
HOOMAI MEN LEGATO	2	A2-G3	-
HOOMAI MEN SB	1	A1-B3	1
HOOMAI MEN FX	1	C3-D3	-
HOOMAI MEN SOLO LEGATO	2	A1-G2	-
HOOMAI MEN SOLO SB	1	A0-B2	1

PERCUSSION

INSTRUMENT NAME	DYN	RRs
JEO PERCUSSION X3M	MIN 3 - MAX 6	MIN 2 - MAX 15
BOWLS HIT	5	2
BOWLS SUS	4	-
GAMELAN BOWLS	1	2
GONG ROLLS	1	-
JEO PERCUSSION X3M BATTLESTANCE	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M BO CYMBALS	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M CHA CYMBALS	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M CLUMSY PANDA	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M DEADLY VIPER	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M ENSEMBLES	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M GHOST OF THE WIDOW	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M MALLETS, MISC 1	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M MALLETS, MISC 2	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M PEKING GONGS	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M ROLLS	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M SHURIKEN	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M SOLO PERCUSSION	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M TAM TAM	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M THE KHAN ATTACKS	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M THE MANTIS	MIN 3 - MAX 6	MIN 2 - MAX 15
JEO PERCUSSION X3M TRAINING CAMP	MIN 3 - MAX 6	MIN 2 - MAX 15

PADS

INSTRUMENT NAME	DYN	RANGE	RRs
PADS	1	FULL KEYBOARD	1

OVERVIEW

- Approx. 220 GB uncompressed content (compressed content size is TBA!)
- Instant Ethnic sound inspired by Chinese film soundtrack classics
- Over 50 instruments in the biggest collection of sampled Chinese and Mongolian instruments
- All content recorded with multiple Round-Robins and within multiple dynamic layers
- Sustain and Staccato samples
- 3 mic positions – Close & Decca (Tweak Tone Labs), Hall (a “chamber” reverb, tracked in Sofia Session Studio) + custom convolution reverb
- True legato sampling for all instruments
- The powerful Syllabuilder engine with CONNECT and MORPH modes that allow you to create your own sample content within Kontakt, along with never-before sampled sounds like the Mongolian Hoomai singers and the Longsong Quartet
- Ability to Load and Save your lyrics, built-in preset manager
- Integrated Help
- Additional functions like “Velocity Dynamic Influencer”, polyphonic true-legato

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- Michael Seifert

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GRAPHIC DESIGN

- Boyan Yordanov - Bosilek

GUI DESIGN

- Alexander Koev
- Boyan Yordanov - Bosilek

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- George Strezov

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SAMPLE EDITING

- Kiril Georgiev

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- Lyubomir Goshev

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- Iavor Pachovski
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